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Volume 1 • Issue 4

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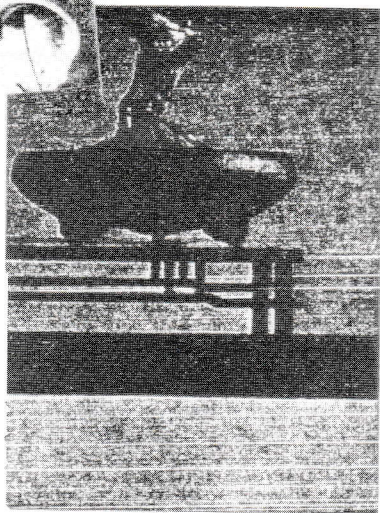
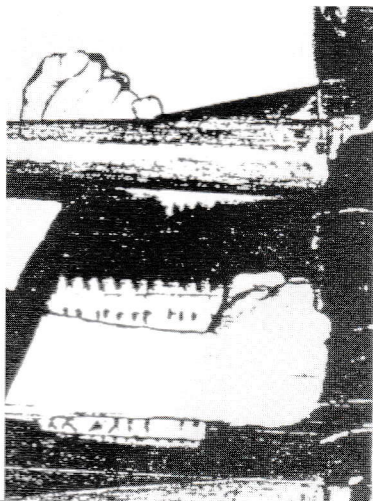
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EDITOR'S NOTE

I recently began thinking about just what my years in martial arts have done for my life outside the dojo. I have specifically wondered what, if any, good it has done for people around me. Has my training helped others in some way? Now I know that sounds rather pompous. I'm not a Shaolin priest, or a Bhuddist instructor. Nobody comes to me for help or advice, unless it's a close friend, or somebody at work who needs the benefit of my professional expertise. What got me started thinking about all this was some remarks a few people made to me recently about karate. It struck me that in the West, what we do is really obscure to most people. The misconceptions are amazing.

A case in point: Recently two delivery men came to my home to drop off a new fridge I'd ordered. As they hefted the appliance through my living room, on the way to the kitchen, one of them noticed my karate certificate on the wall.

"Wow!" he responded, "Do you have a black belt?" I told him, yes, and he asked, "Do you have to register your hands with the police?" I told him no. He seemed amazed, telling me that a friend of his says that is what you have to do if you have a black belt. Then he asked, "If someone tries to attack you, don't you have to warn him you have a black belt?" "No," I replied. "After all, does someone warn you if they have a knife, or brass knuckles in their pocket? Life is full of surprises."

Another incident happened at work. Now, I work with professional journalists, the most cynical, sarcastic unforgiving bunch who do not suffer fools gladly. Yet, one of my colleagues, without a question, wrote about how a certain criminal who had been arrested was described by police as "a martial arts expert." I pointed out that at no time during the arrest had the suspect used any special skills. In fact, he'd come along quietly, and he did not use any martial arts skills in the crime he allegedly committed. But, mention the term, "martial arts," and hard-bitten journalists seem reduced to wide-eyed acceptance. That brings me back to my point. I wonder if experienced martial artists should get more involved in their communities, teaching the truth about the arts. Should we volunteer at community centres, offer courses to employees at work, or write articles for small newspapers. Or, should we care? I just find it amazing sometimes that people I know, whose lives have nothing to do with car mechanics, for instance, can tell me with great authority all about spark plugs, horsepower and fuel injectors, yet, all I have to say is, "You know, I'm a 'karate expert,' and I can use my special death-touch on you," and they say "Gee, you can?"

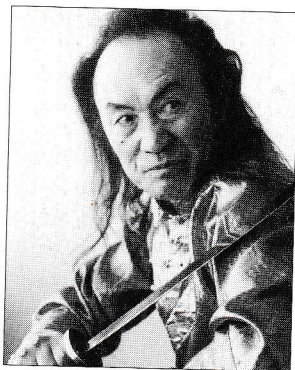
Maybe editing four issues of this magazine is just making me crazy.

We have a letters section, what do you think?

OSS!

R Ward

Roger Ward, Editor



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Master Pan Qing Fu
wields his trade mark long
sword like a whirlwind, as
one of nature's other
marvels – the May 10th
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the edge of his blade.

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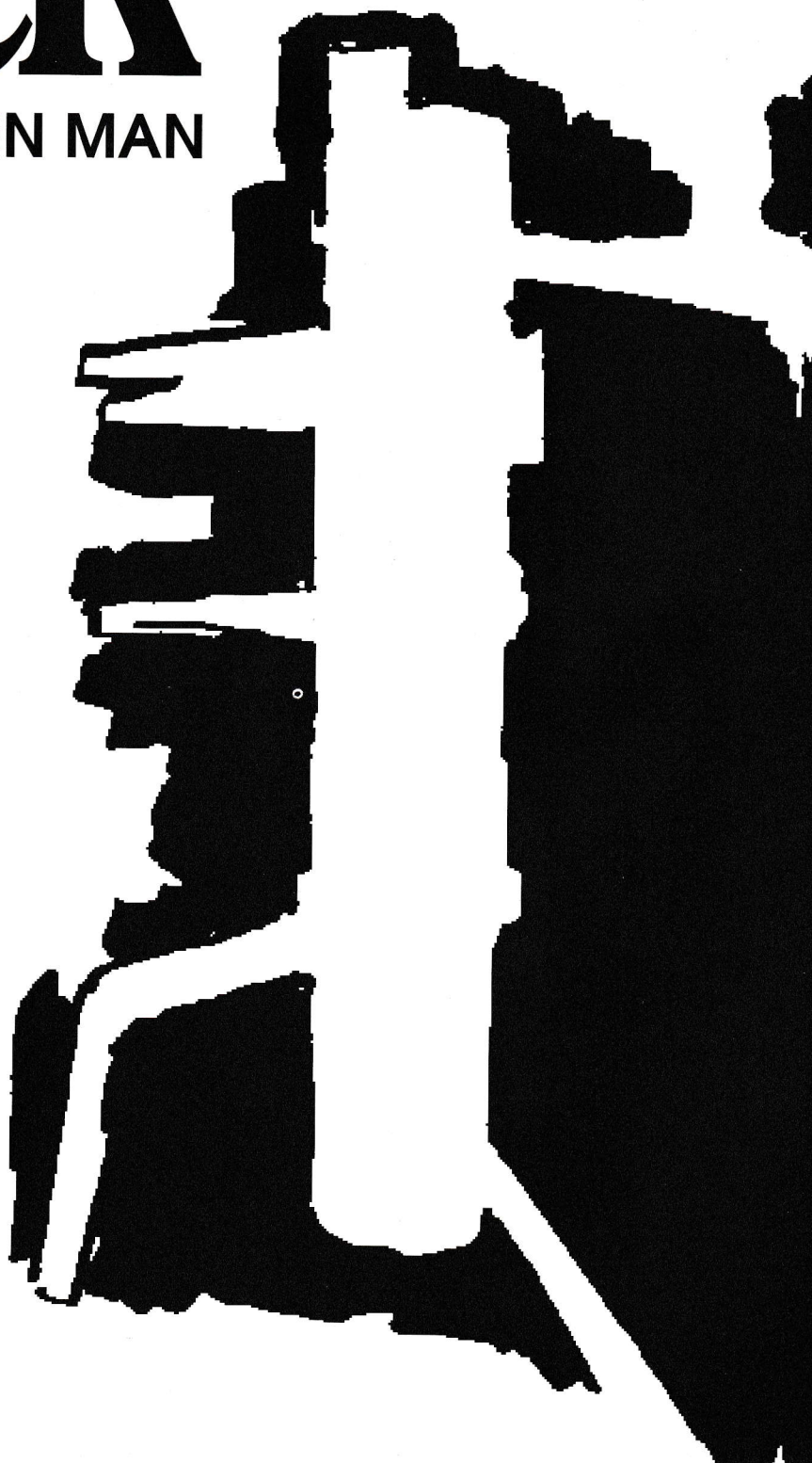
attack

OF THE WOODEN MAN

**Or: He who
trains with
the Mook Jong
is no Dummy**

by Don Chung

The Mook Jong shakes with powerful and sudden blows from well-conditioned hands. The sound of flesh against wood echoes throughout the studio. The hands never seem to lose contact with their wooden counterparts. Each technique flows effortlessly from one to the next in a smooth, yet unpredictable rhythm. This is training with the Mook Jong - the "Wooden Man" of Chinese martial arts.



Like many weapons used in the arts, there is a legend to go along with the instrument - something to inspire future generations of students. The Mook Jong is no different. It is said that the "Final Test" for Shaolin monks involved surviving a gauntlet of 108 wooden dummies that would "attack" at different angles and times - sometimes with weapons attached to them. For a Shaolin monk the test was the culmination of years of training. The result was fatal for many who failed the test. Although there is little evidence to substantiate this tale, the legend persists.

"YOU CAN LEARN WING CHUN WITHOUT THE MOOK-JONG...BUT IT WOULD BE LIKE HAVING ONLY ONE ARM"

But most martial artists get their knowledge of the wooden man in a more ordinary way.

The West was probably first introduced to the Wing Chun wooden man by Bruce Lee, who had studied and taught Wing Chun. That style is one of the most popular, and best known kung fu styles. Its wooden man is called a "Mook Yan Jong" or simply "Mook Jong". Regardless of the style, "Mook Jong" is the term of reference for wooden dummies in all Chinese martial arts.

One man who has incorporated the Mook Jong into his art with intense effort is Sifu Paul Stiles of Hamilton, Ontario. His view - "You can learn Wing Chun without the Mook Jong and become proficient ... but it would be like having only one arm."

Stiles' studio is on the top floor of an old building in downtown Hamilton.



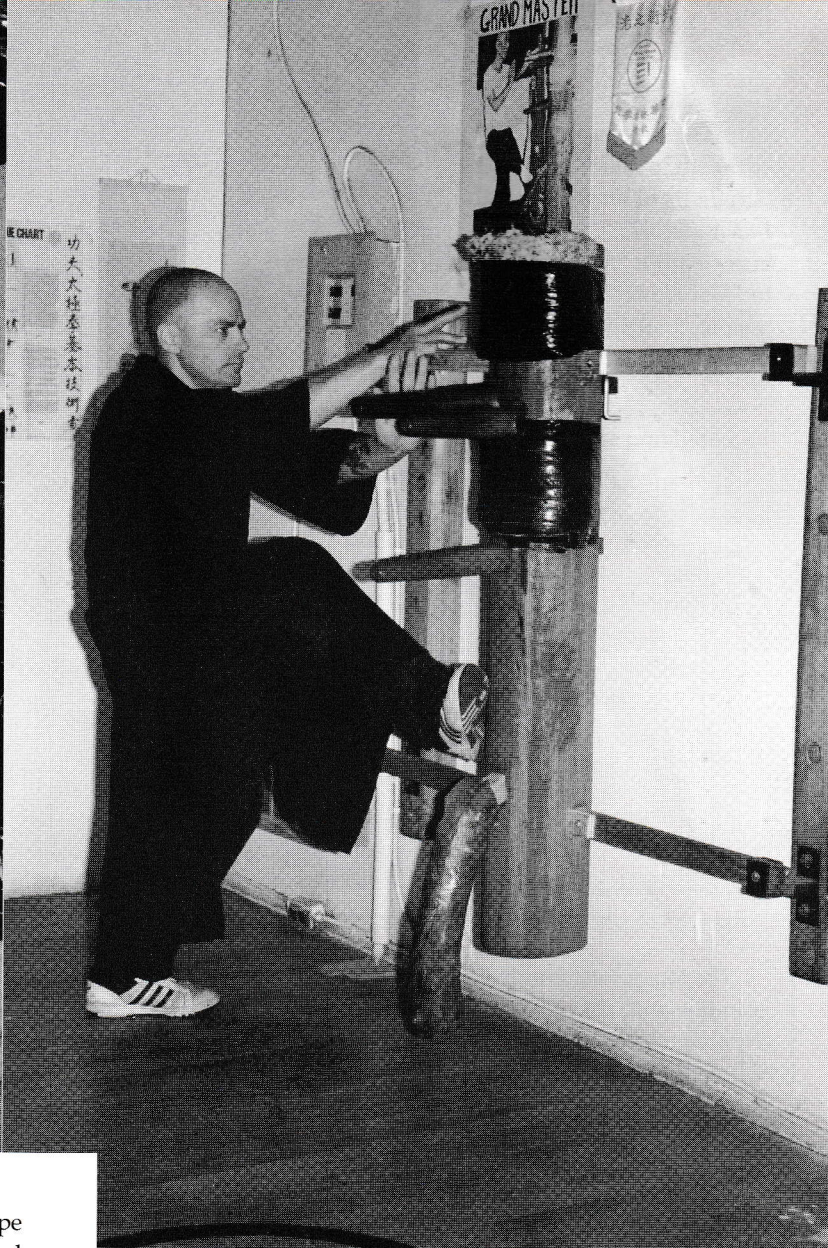
Sifu Paul Stiles says you learn something new everyday about the 'Wooden Man'.

THE MOOK JONG IS MADE OF A HARDWOOD, SUCH AS TEAK OR ROSEWOOD

Stiles began training in the late 1960's in a variety of styles, and is now is a third-degree gold sash under Ontario Sifu Sunny Tang. He has come to believe the Mook Jong is almost a spiritual device.

According to Stiles the Mook Jong has always been part of the Wing Chun kung fu system. Wing Chun is a very simple and direct martial art in both philosophy and structure. It is comprised of just three empty hand forms, two weapons forms and the Mook Jong form.

The Wing Chun Mook Jong is made of a hardwood such as teak or rosewood. The basic structure is comprised of a cylindrical body or trunk that is about a metre-and-a-half in height and 15 centimetres in diameter. There are two upper arms and one lower middle arm. There is also a single leg just below the lower arm. The trunk is suspended on two parallel rails that in turn are attached to two upright posts. These posts are usually bolted to the ground or the wall. The rails which can be adjusted in height, hold the Mook Jong up and provide a springing action when struck.



The suspended Mook Jong is the most common and popular type of wooden man used in Wing Chun. There is another type called a deadman Mook Jong. This type has a longer trunk which is planted in the ground, and does not have a springing action when struck.

IT CAN TAKE THE PLACE OF A HUMAN PARTNER

The special thing about the wooden man is that it can take the place of a human partner. Also, it doesn't complain. It can be pounded repeatedly for as long and as hard as desired or needed. The Mook Jong not only serves as a training partner, but also conditions the hands and arms and is important as a tool for developing sticking and trapping hands skills.

Many Wing Chun practitioners have noticed that after training on the Mook Jong, a real opponent or training partner will feel soft and yielding.

Stiles says that the Mook Jong's ability to enhance the development of sticking and trapping hands is especially important, since this is the very essence of the Wing Chun system.

THE MOOK JONG IS ONLY TAUGHT TO ADVANCED STUDENTS

Although many Chinese martial arts have a Mook Jong of some kind, it is Wing Chun which has really exploited and developed the potential of the wooden man. The Mook Jong is an integral part of the Wing Chun system. Within it are all the skills, principles and concepts that make Wing Chun unique. While most Chinese styles bear some semblance to, or claim lineage with the Shaolin temple, Wing Chun was created as an alternative, and as a reaction to the hard Shaolin style. Thus the usage of the Mook Jong in the Shaolin and Wing Chun systems differ. In the Wing Chun system, Mook Jong training is an absolute must. Without it, Wing Chun would not likely be the economical and effective art it is known to be.



The Mook Jong is only taught to advanced students. An understanding and proficiency in the three Wing Chun empty-hand forms is paramount to training on the device. All the techniques contained within the three empty hands forms are also found within the Mook Jong form in a manner that flows from one to the other.

Training on the Mook Jong

can be divided into three stages:

- 1 Learning the Mook Jong form.** Stiles believes a student should be able to learn the form in about a year or so. Students in the beginning may use the Mook Jong only about once a week. Although the more time spent on it the better, and the further students will develop. Advanced students should be training on the Mook Jong daily.
- 2 Breaking down the form into drills.** This isolates the techniques, and helps students concentrate on their development. At this stage students learn to apply the form. Stiles teaches students the Mook Jong form in sequences of ten or more techniques, and will usually include special drills to enhance understanding of each technique before moving on.
- 3 Performing on the Mook Jong in a free form style.** That is, the ability to execute techniques in a spontaneous and improvisational manner. This would be similar to a real-life situation. At this stage students work to transcend the technique, and go into a higher level of intuitive understanding of the art.

The Mook Jong form is comprised of 108 movements. Although in recent times this number has been increased to 116 by the addition of eight kicks, along with some rearrangement of the form to eliminate some repetitious techniques and add some others.

Stiles feels that the number of movements in the form is not really important as long as an understanding of the principles is there. In time, he believes, the form will reflect the personal taste and preference of the practitioner. Within the Mook Jong form are the strikes, punches, blocks, grabbing, trapping, deflecting and sweeping techniques, as well as simultaneous attack and defence techniques.

All the Wing Chun principles are embodied in the Mook Jong. And economy of motion is perhaps one principle that is especially reinforced by the wooden man. The tight, close combat range that is the hallmark of Wing Chun leaves little room for extraneous or indecisive action. The Mook Jong teaches action without thinking or seeing. Training blindfolded is especially useful to develop economy of motion.

Above all, the Mook Jong is a contact-training device, and its use along with the Wing Chun sandbag provides the only opportunity for Wing Chun practitioners to apply actual contact, and real force in their techniques. It is far superior, and more beneficial than bag work, yet includes similar advantages, such as the development of power and speed. It also develops hand sensitivity, something it may do best as a training device.

The result of Mook Jong training is a familiarization with all the possible combinations of hand positions, and the ability to exploit any possible attack or opening on the part of the opponent. This ability is, and should be spontaneous, and is essentially what can be called "hand sensitivity."

Although Stiles does teach traditional Wing Chun, he himself is something of rebel. Lately, he has integrated some of the elements of the Chinese internal arts to his Wing Chun.

He has used the Mook Jong to work on his Pak Qua and Hsing I skills. He has also modified the Wing Chun stance with that of the internal arts. For him there are parallels and bits of truth in all martial arts. He seeks in his students a proper and perfect application and understanding of technique. Stiles requires a period of three years for his students to attain what he feels is an acceptable level of proficiency on the Mook Jong. To truly master it is a lifelong pursuit. "You learn something new every day" about the wooden man, states Stiles.

If you are interested in the Mook Jong, one can be purchased for around 700 dollars, from martial arts supply stores.

Paul Stiles teaches Wing Chun at his Zendo "Silent Thunder" school in Hamilton. ■

About the author: Don Chung is a CBC video editor, freelance writer and martial artist

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My perceptions of Wing Chun come through various disciplines. Previous to Wing Chun training, I studied judo, jiu-jitsu, tae kwon do and a modified form of Wing Chun. In each of these I spent at least four years of study.

In my many talks with people on the virtues of Wing Chun two misconceptions seem to be common, and I would like to address them before moving on.

The first is, "If Wing Chun is so effective, why did Bruce Lee criticize it, and believe it could be improved upon?" My answer is simply that it is a fact that Bruce Lee did not complete the Wing Chun system. How can anyone, no matter how gifted, make sound conclusions about anything without all the knowledge? We must, then, take Lee's opinions as exactly that - opinions. I must add that I believe Bruce Lee to be one of the most gifted martial artists of past, present or future. He brought martial arts training to where it is today, for that we all owe him great respect.

The second misconception about Wing Chun is it can't be used at long range. This statement is absolutely ridiculous! To physically fight, molecules must touch molecules. In other words, to hurt an attacker you must make bodily contact. Thus there is only one range in the actual physical fight - the contact range.

At one time I believed that Wing Chun was weak at "closing the gap". This couldn't be more untrue! In Wing Chun, we spend a large amount of training time working on the concept of "mai san jong," or "stepping attacks". This, combined with the endless footwork drills, develops "gap closing" technique second to none.

Wing Chun practitioners believe this necessary, especially for dealing with multiple attackers. The sooner you "close the gap," the sooner your "Auto-Pilot" is turned on, thus disposing of the attacker.

AFTER TIME...THE HANDS AUTOMATICALLY FIND HOLES IN DEFENCE

So, what is this "Auto Pilot?" To me, it is the result of Chi Sau - sensitivity training. Chi Sau training is accomplished by two students joining their forearms, (the Bridge) and "rolling" through a pre-set series of movements. The pre-set movements are only the starting point to come back to after there is action - an attack, counter attack, etc. While rolling through this cycle a student feels the other student's "bridge." This makes it possible to properly react to any weakness in the other's defence or feel an attack about to start from the other. After time, the reactions become "automatic," and the techniques learned adjust themselves as heightened sensitivity dictates. Simply put, the hands automatically find the holes in defence.

Another analogy is "water against a dam". Normally water has a neutral pressure against the dam, but if a hole develops the water rushes through with all the potential energy behind it. If the hole is blocked, the water becomes neutral again, until another hole develops.

"HANDS TAKE CARE OF HANDS, LEGS TAKE CARE OF LEGS."

After a few years of Chi-Sau training, the sensitivity developed is absolutely incredible, and hard to describe in words. It needs to be experienced to be fully appreciated! At this point Wing Chun starts to train the legs for the same purpose through "Sticky Leg"

CHI-SAU

WING CHUN'S "AUTO-PILOT"

by PAUL BARRINGTON

Most martial artists know of Wing Chun's reputation as a simple, efficient and very effective martial art. But what makes it so effective? After years of explaining the process of "Sensitivity Training," (known as Chi-Sau, or sticky hands training) I have developed an analogy: Auto Pilot.



training or "Chi-Gerk". As the Wing Chun saying goes, "Hands take care of hands, legs take care of legs."

Two other fundamentals are married to this "Auto-Pilot" to make Wing Chun so street effective. They are the centre line theory and the technique of semitones block and attack (Lin Sil Die Dar). The centre line theory dictates that no two objects can occupy the centre without colliding with each other. Therefore, all Wing Chun techniques are initiated from, and occupy, the centre - thus colliding with "incoming traffic." The result is excellent defence. More important is the "turning on" of the auto pilot." During chi-sau training, if a hole is found, and control of the "centre line" is gained, it is next to impossible for the opponent to regain control since the centre is now filled with a barrage of punches and traps. It is like a war. Once ground is gained, the Wing Chun practitioner never gives it back! Semitones block and attack speaks for itself. Why have an idle hand? Using two hands together, like antenna, keeps contact established and the "Auto-Pilot" switched on.

In short, Wing Chun believes there is no fight without contact. Contact turns on the "Auto-Pilot," and sound principles allow one to dispose of an attacker quickly, simply and effectively.

The "craving" for contact is the basis for the three main "idioms" of Wing Chun. ■

- 1) He comes - I stay!
- 2) He goes - I pursue!
- 3) Break apart - Close the gap!

About the author: Paul Barrington is an Ottawa-based martial artist. He is a third-generation student of Yip Man, under Sifu Walter Jakimzuk.

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How much is too much?

CANADIAN LAW, MARTIAL ARTS, AND YOU

by Ted Truscott

We've all heard the story — a martial artist is attacked and retaliates for self-protection. The martial artist walks away from the attack with few injuries. The scumbag is messed up pretty nicely — just what he deserves. Then comes the clincher. The dismayed martial arts "good guy" finds himself in court facing criminal charges.

We've also all read how the law treats martial artists in American magazines. Practically none of this applies to Canadian law. But Canada has its Criminal Code, and that is what lawyers and learned judges are going to use if you get into a scrape and have to use your skills. But, as you'll see, the Criminal Code can work for you and against you. Few cases are cut-and-dried.

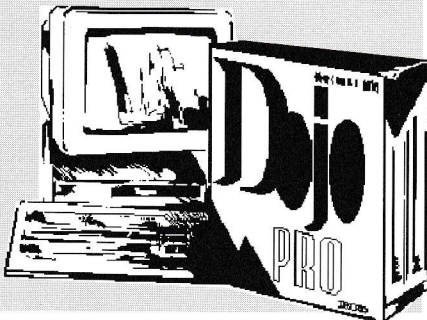
O-K, so you are at the rink watching your son's team play when all of a sudden your friend gets into a punch-up with another parent who seems to have had a few drinks. How are you allowed to help your friend?

How about this scenario: You're in a minor car accident and the other guy comes at you with a car jack. You can't run away and leave your car, and you have no intention of letting him swing at you, so you use classic "sen no sen," attack the attack, get your blow in first and take him down. What happens to you now?

Here's one more model we can use. You come out of the library to find someone boosting your bike. You attack immediately, trashing the would-be thief badly. Finally, there's this classic martial arts

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dilemma. You are in a bar when someone learns you train. He says, O-K tough guy (or lady), let's see what you can do. You take your stance, the fight starts, and your challenger, who asked you to fight, comes away with a ruptured spleen and broken jaw. He challenged you, and you have witnesses, but you are charged with aggravated assault. Can you beat the rap?

As we said, the laws of Canada are in the Criminal code, and this is federal — they do not differ from province to province, unlike the diversity of laws among U.S. states.

The way judges decide your responsibility in a self-defence situation is through decisions made in past cases, as well as some original thought where that applies. Here are some sections of the criminal code a judge might consider:

1. *An assault is the intentional use of force on another without their permission, and is against the law. (sec. 265, 1.a.)*
2. *If the law gives you the right to use force on someone, it is not an assault, but a justifiable use of force. (sec 25, 1)*
3. *The Criminal Code states that you can use force if you act on reasonable grounds, and the force is reasonably necessary, (sec 27), and force is only justified to kill or maim another if there's "the belief on reasonable and probable grounds that it was necessary for the purpose of preserving himself or anyone under his protection from death or grievous bodily harm."*

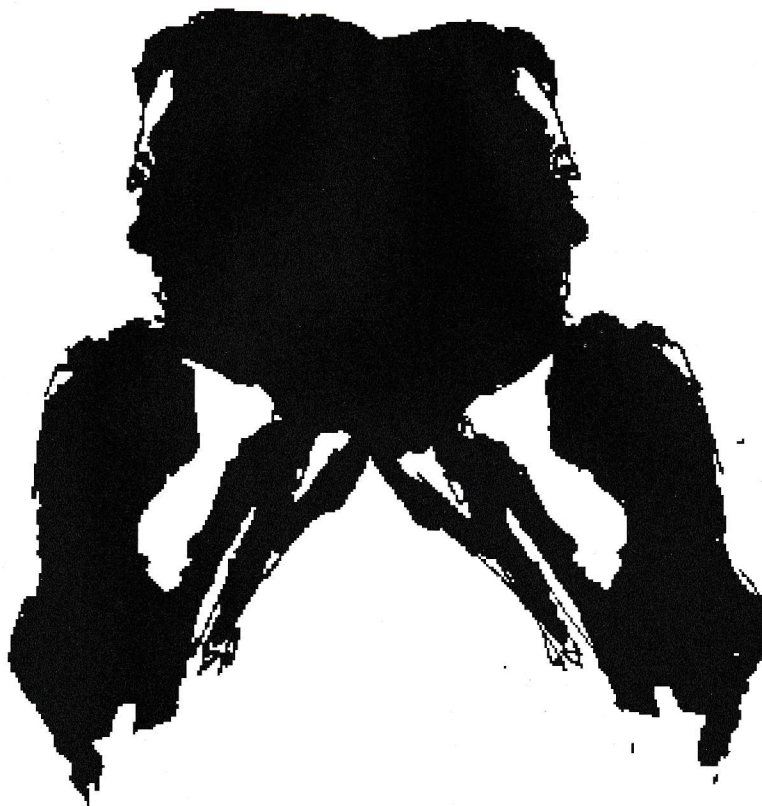
Let's look at our scenario of the fist-fight at the rink, where you want to help your friend. Section 37, 1 says "Everyone is justified in using force to defend himself or any one under his protection from assault, if he uses no more force than is necessary to prevent the assault." A rider to this says the section does not justify wilful infliction of hurt or mischief that is excessive. Section 26 is even more plain. It states, "Everyone who is authorized by law to use force is criminally responsible for any excess thereof according to the nature and quality of the act that constitutes the excess."

So, even though you have the right to help your friend, the police will look to the damage done to determine if excess force was used. In addition, precedence demands that a judge regard all the circumstances as they existed at the time the force was used, and the seriousness of the evil to be prevented, or if the evil could be prevented by other means. This could put an extra onus on a martial artist.

Some might ask you if your training lead you to use more force than was necessary at the hockey rink. It might seem to some that a martial artist could use some relatively harmless technique; whereas, an unskilled person might be expected to use cruder force. Here is where it gets murky. Precedence also says that nobody is expected to "measure the force used with exactitude." that means that, martial artist or not, a judge must take into account the heat of the moment when a fight is on. In an altercation you are justified to fight to win, and as danger to you or yours escalates, your options on force increase.

In the example of the man with the car jack, for instance, your actions will be examined to see if you had a reasonable attitude. Was your fear of attack reasonable to justify attacking him first? In fact, you do not have to wait for him to swing at you. But you will be judged more harshly, if, for instance, you leapt out of your car and began raving like a crazy person. That might mean the attacker had reason to grab the car jack for fear of attack.

How about the issue of the barroom challenger, who invites you to "show your stuff." True, you have witnesses to that, but there is a move these days by judges to nail you if serious injury occurred.



Consent to a fight does not mean consent to permanent injury. Again, a judge would have to follow precedent and personal conscience. ■

To sum up:

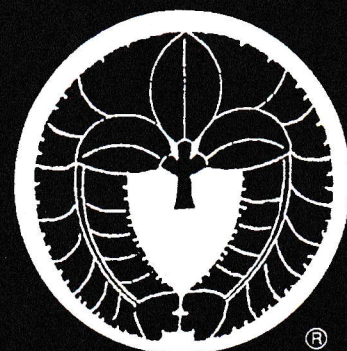
- **You are allowed to use force to prevent certain crimes and to protect yourself and others.**
- **The fear of injury that prompted your use of force must be reasonable.**
- **You are only justified to use as much force as necessary to stop an attack.**
- **Any excess of force is a crime.**
- **You do not have to retreat from your home, or be reduced to a frenzy to justify defending yourself.**
- **You are allowed to hit first if your fear of attack is reasonable, and circumstances warrant.**

About the author: Ted Truscott is a Victoria, B.C.-based free-lance writer, and holds a shodan in Shorin-Ji Ryu karate. This article is based upon his soon-to-be published book, "Canadian Law: Self-Defence And The Martial Artist."

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Kick-boxing enthusiasts in Canada have a short-list of names they consider "the greats" of the sport in this country. The name Jean-Yves Thériault, from Paquetville, Acadia, is on that list. At age 39, he's teaching kick-boxing in Ottawa these days, where he lives with his wife and two young daughters. Our francophone correspondent, Thierry Debeur conducted the following interview with the middle-weight (78 kg) world kick-boxing champion.
Translation: JC Le Roux

He is a gentleman" says Mr. Schonbrun of Genesport, "he's always in control and keeps cool under any circumstances. That is why we call him the 'Iceman'.

Jean-Yves Thériault started martial arts at the age of 17 with the study of jiu-jitsu. About two years later he turned his attention to kick-boxing. Almost immediately he started winning.

DEBEUR: What did it take for you to keep winning as you did, year after year?

THERIAULT: After 10 years of practice it became too predictable, so I started searching for the mental dimension side of things. My efforts were all centered on the physical sphere, but not enough on the mental side. It's at this point that I started working on my emotions. There's much importance to be given to the spirit. The force of the subconscious is very important. A competition is also a psychological war. I've won contests against competitors who were superior technically, but I was stronger mentally.

DEBEUR: But, still, you had to rely on your technical and physical skill too, especially as you got older.

THERIAULT: Of course I've been fortunate to have received certain qualities when born which I've developed easily, such as the strength behind my punches, concentration etc., but now after acquiring a little wisdom, I'm also very much aware that all those things mentioned can be applied in our day to day living, especially on the psychological level. It's because of that, I feel great about myself.

"IN CONTROL"

DEBEUR: What happens in competition?

THERIAULT: I try to detach myself completely from outside distractions. I avoid everything. Training is more intense before a competition, but I try not to take myself too seriously, even though this is how I make a living.

"KEEPS COOL"

DEBEUR: Do you have a career plan?

THERIAULT: I've always been afraid to make plans. My plan is much more the commitment itself than to be champion. I've always wanted to be the best athlete possible. That's what is important to me.

THEY CALL HIM

DEBEUR: Where does kick-boxing fall in your opinion, in comparison to traditional martial arts such as karate?

THERIAULT: The other fighting sports are mostly for self-defence, where the notion of life and death comes into play. Kick-boxing is a fighting sport controlled by rules, where the fighter is somewhat protected by doctors, emergency services etc. When I strike an opponent, there must be some sort of reaction, be it fear or anger. This is impossible in non-contact sports, and possibly not very effective on the street. We may feel invincible in the gymnasium, but be taken down on the street.

"THE ICEMAN"

DEBEUR: Scientific studies have been conducted concerning repetitive head hits. First conclusions from these are that permanent lesions occur in the brain.

THERIAULT: It's a must to study that subject, and if it permits our sport to become even more safety-conscious then all the better. But we must also stress the importance of a good coach. He must prepare his students

well, make them do exercises which will help them defend themselves. Anyhow, students don't start fighting immediately. They must first, learn. Actually, they work with 50% of all their inner power just to fully comprehend. If we go too fast, we don't learn anything.

DEBEUR: Do you have a coach?

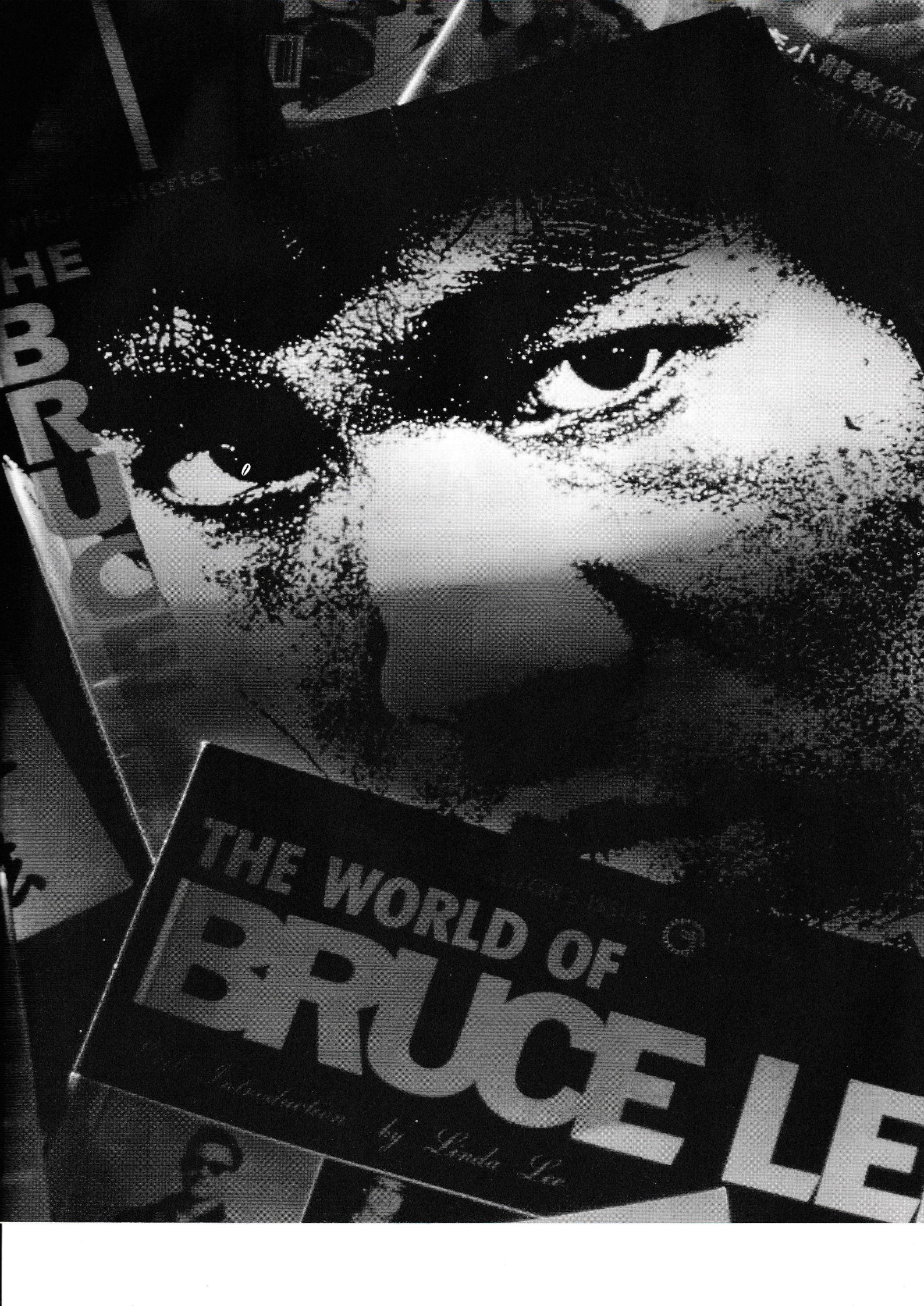
THERIAULT: My coach is Guy Malette on the technical level. But we have developed a friendship and a very different relationship beyond mere coach and student. He's one of three people whom I would confide in. He's a friend.

DEBEUR: That brings up the subject of how a man who makes his living fighting in a ring conducts himself in every-day life. How do you balance things out?

THERIAULT: My inner satisfactions are more intense when it comes to my social and community responsibility towards Leucan (special camps for children with cancer) and Rêve Jeunesse, (an organization that makes children's wishes come true) for example. When it's possible, I do it without any after-thought. It brings me back to reality. Anyhow, I'm not pretentious. I'm still a little boy who likes to have fun. I want to be accepted just like the other ones. Being world champion doesn't give me any more rights than anyone else.

DEBEUR: You really love the work you do with children. Do you think of yourself as a role model for them?

THERIAULT: Yes, especially as long as it can help the kids understand why smoking and taking drugs is not good. Children are wonderful. They're so honest, it brings so much richness to one's life and even more... to see the laughter of a child. ■



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galleries presents

THE
BRUCE

THE WORLD OF
BRUCE LE

Introduction by Linda Lee





SLAYING

THE MYTHIC DRAGONS OF

ST. BRUCE

***hype shouldn't
"protect" the real
Bruce Lee***

by Jeff Pearce

Photography by: Didier Dorval Studios

***Introduction
by Roger Ward***

The article you are about to read is true — and unfortunately, when it comes to articles on Bruce Lee, that's startling. As far as I know, nobody has written an analysis of Bruce Lee based on the myths - and facts of his life as presented in the materials his fans have greatest access to. These are documentaries, his movie autobiography and the words of his own wife in her book.

What has emerged from this process is a good, clear look at a man whose reputation has been so manipulated by so many for so long that even his most ardent fans are often left quoting erroneous facts about their idol.

There's too much mythmaking in general in the martial arts. Unfortunately, the life of Bruce Lee is the grossest example.

This article was inspired by a conversation between its author, Jeff Pearce, and me. We were discussing the latest documentary on Lee, the one on A&E's "Biography" show. We then began to compare it to other ones we'd seen, in addition to the movie "Dragon," and Linda-Lee Cadwell's own book.

We realized that amidst a huge load of hype and outright lies, there could be found a true, unadorned portrait of Bruce Lee. Sometimes it's not pretty, but no martial artist should be afraid to confront it.

KATO COULD KICK THE BOY WONDER'S BUTT.

The producers of "Batman" and "The Green Hornet" had teamed up their heroes in one episode to boost ratings. Van Williams, the Green Hornet, recently told A & E's "Biography" that in the original crossover script, Kato was supposed to lose to Robin. He says Bruce Lee walked off the show, saying, "There's no way anybody's going to believe I would get in there and fight Robin and lose." The fight was changed to a draw.

Of course Bruce Lee was shrewdly right about his image. But he also had an ego. In this case, Lee is no better than any other star who wants to come off looking good. "No one will believe I'd lose" could be replaced with "None of my fans will love me if I say those lines."

There is no denying Lee's charisma and his popularization of martial arts in North America. The stream of Lee material keeps on coming (three other documentaries by independent film makers are in production). Yet, there's very little critical analysis done of Lee himself. The canonization is complete.

Look at the facts again, and one might get a less reverential perspective on the martial arts' James Dean.

First of all, the party line is that Bruce Lee considered himself a martial artist first, an actor second. Lee, however, wrote a very revealing pledge to himself in 1969. The text, as shown on "Biography" and quoted in Linda Lee Cadwell's "The Bruce Lee Story", reads in total: "I, Bruce Lee, will be the highest paid Oriental superstar in the United States. In return I will give the most exciting performances and render the best of quality in the capacity of an actor. Starting in 1970 I will achieve world fame and from then onward till the end of 1980 I will have in my possession \$10,000,000. Then I will live the way I please and achieve inner harmony and happiness."

The man who considered himself "a martial artist first" badly wanted to be a rich superstar. He wanted to achieve inner harmony and happiness — ten million dollars worth. Nothing wrong with this, but we might question his priorities.

There is much talk about preserving the purity of Lee's martial arts ideas in Jeet Kun Do. Apparently, however, his life is fair game, and in the movie bio, "Dragon", it is "enhanced" with ridiculous fiction. Lee is shown training as a little child, even though he actually started in his teens. Lee is shown proudly holding the published version of "The Tao of Jeet Kun Do", which was, in fact, not published until after his death.

Perhaps the biggest cheat is the portrayal of his famous fight

to keep Caucasian students. In the movie, Linda is not told, and argues with him about it later. Lee fights in an atmospheric stone chamber where his evil opponent gives up, then viciously injures him in the back. In life, Linda Lee Cadwell was there to watch the fight — in Lee's school. She is a main source for this story, and has told how the challenge scroll was presented to Lee, who called the Chinese fighters' bluff right there. They wanted rules. Lee refused. Their champion was almost apologetic beforehand, and in one moment of the fight, turned and ran. This is still a pivotal moment for Lee on his road to Jeet Kun Do. Too bad we missed it in the movie.

By the way, Lee did hurt his back. His wife tells us in "The Bruce Lee Story" that Lee failed to warm up properly for weightlifting one day.

WHEN LEE GOT A BLACK EYE — HE WENT INTO A RAGE

You may say it's only a movie. Some artistic licence is allowed. But when Spike Lee made his film bio of Malcolm X, he knew that if he played fast and loose with the truth, African-Americans would not forgive him. Bruce Lee doesn't get this kind of scrupulous effort. The makers of "Dragon" were too cynical to even rely on the natural drama of Lee's real-life fights.

What about "factual" documentaries? Of three documentaries reviewed — along with "The Bruce Lee Story" — the sin is usually one of deliberate interpretation to keep Lee as a hero.

Lee himself admitted to being a teenage thug picking fights on the streets of Hong Kong. Cadwell writes that while training with Yip Man, Lee participated in secret sparring duels between Wing Chun advocates and other stylists. Martial arts had not rescued Lee from delinquency, only given him a new arena for confrontation. When Lee got a black eye in one encounter, he went into a rage and kicked his opponent in the eye and mouth, prompting a complaint to the police. Shortly after this, "it was decided" Lee should move to San Francisco. (Quite a different picture from "Dragon", which has Lee flee Hong Kong after beating up villainous sailors).



In this, his wife accepts the role of apologist for him. She argues his delinquency has been exaggerated, and is convinced he was "much too intelligent not to have realized where to draw the line." But Lee didn't draw the line — his family did.

Video bios of Lee already out — A & E's, the one produced by Golden Harvest and "Curse of the Dragon", narrated by George "Sulu" Takei — maintain a mostly worshipful gaze at his career. To get an accurate picture, you really have to view them all. Golden Harvest, not surprisingly, has the best footage of Lee as a child movie star in Hong Kong. All deal in hype. In "Curse", we are told Lee was "a giant among men, a living legend, the greatest martial artist of the 20th Century."

BRUCE LEE'S PERSONALITY BACK ON HIS HOME TURF — WAS THAT OF A BULLY

You might expect more biased reportage in "Curse", since it was produced by Fred Weintraub, a co-producer of "Enter the Dragon", and Bob Wall, one of its stars. Surprisingly, some nasty elements of Lee's character are described. Paul Heller, another producer of "Enter the Dragon", says by the time of the film, Lee had "gotten very cocky. He was strutting" and "wasn't as totally gracious as one would have hoped."

Lee had to deal with the pressures of success and increasing challenges from martial artists in Hong Kong wanting to test his skills. This doesn't quite get him off the hook for his behaviour. In "The Bruce Lee Story", an extra reports that as early on as the Green Hornet set, Lee was always showing people his muscles and how strong he was.

Albert Goldman, author of "The Deadliest Man on the Planet" says in the documentary, "Bruce Lee's personality when he was back on his own home turf and didn't have a lot of foreigners in America to deal with, was that of a bully. He barked at people and pushed them around and threatened their lives... I think he was always playing the strongman to impress people."

A story from "Curse": Bob Wall had to use a real broken bottle in a fight scene for "Enter the Dragon". Lee told Wall to come at him as fast as he could with the jagged edges, and on one spin, Lee jammed his fist into the glass. When they finished the scene with Lee's hand treated, Lee side-kicked Wall so hard that he landed on a stunt-man, breaking the man's arm. Wall calls it an unfortunate accident. What it sounds like is a martial artist who lost his temper, and did not consider his partner's safety, or anyone else's.

Despite all this, the program tells us, "Posters of Bruce hang in every martial arts school around the world."

Not in mine. Anyone else?

Apart from the hype on screen, there are the myths that flow from the lips of Bruce Lee fans everywhere.

A Jeet Kun Do friend once told me, amazed, how Bruce Lee actually practiced punching steel, as though this was some amazing feat invented by Lee. In this issue you can read about Master Pan, who punches steel, and learned that from his masters, all well before Bruce Lee came on the scene.

We have also seen old movie footage of Japanese masters punching the sides of steam engines — well before Bruce Lee was born.

If we're ever to get a new critical reappraisal of Lee's skills and his true place in the arts — one that compares him to what was out there and truly questions his ideas — we first need the mortal man.

We need to know how he really lived. We need less smoke, more "Dragon." ■

The sources for this article are:

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"Curse Of The Dragon" Produced by Kuhn and Weintraub for Warner Bros.

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"Dragon: the Bruce Lee Story" Produced by Raphaella DeLaurentiis for Universal.

"The Bruce Lee Story" By Linda Lee-Cadwell, 1989 Published by Ohara. ■

About the author: Jeff Pearce is a writer, martial artist and associate editor of CMAM

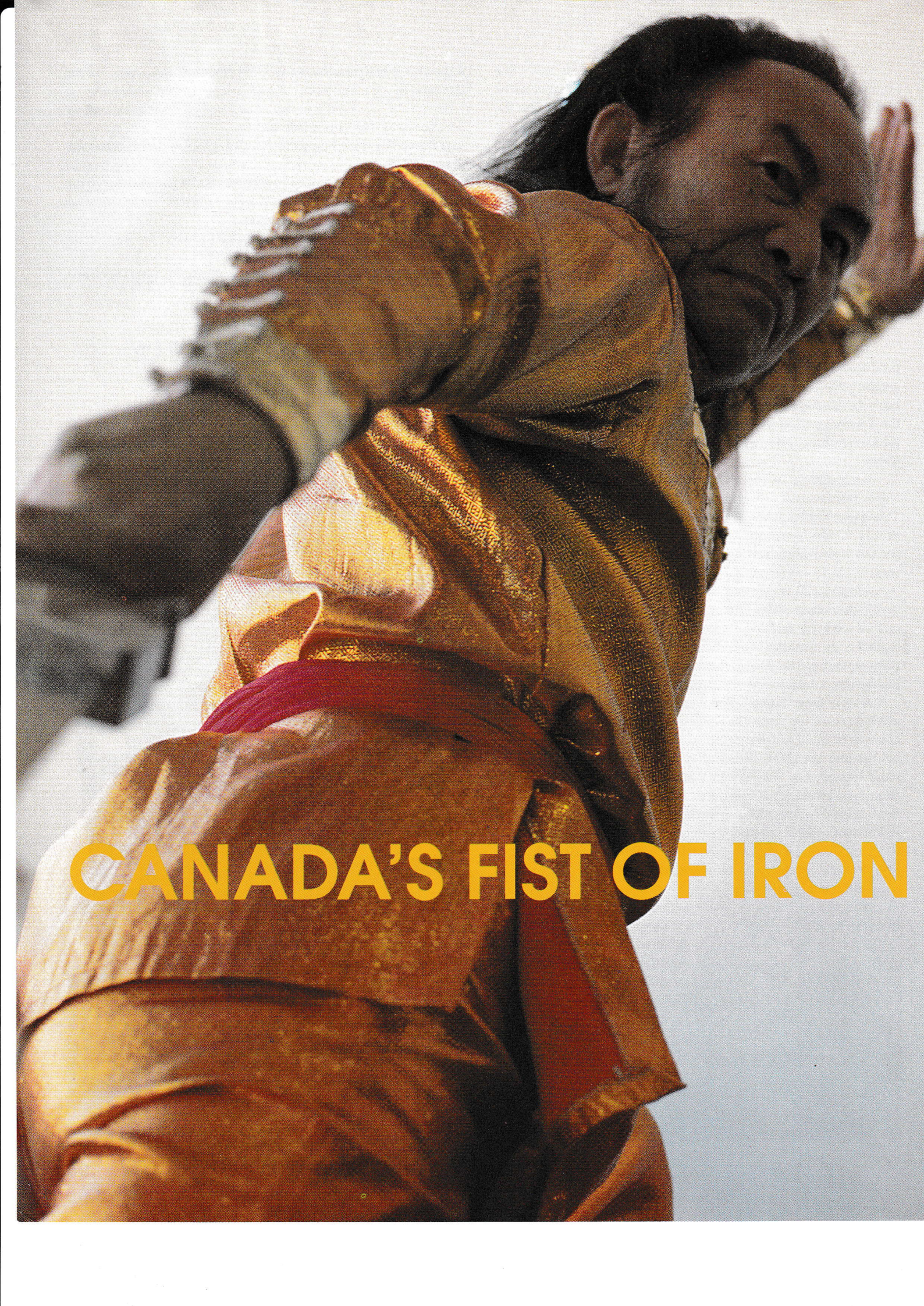
PIERRE BERTON ON BRUCE

THE LIFE OF BRUCE LEE HAS SOME "CANADIAN CONTENT."

The author of *The Last Spike* managed to nail down the Little Dragon for an interview for "The Pierre Berton Show" back in 1971 in Hong Kong. Berton told CMAM that Lee was very intense. "When he made gestures, his arms moved very quickly like they do in various martial arts and would stop suddenly... There's no doubt at all he was cocky... I liked him. I didn't find any of that unappealing as you sometimes do in people who are that way."

Berton has sold the rights to his interview in England, the U.S. and Hong Kong. He told us, "I'm astonished at the whole Bruce Lee phenomenon right now, years after his death." He found Jason Scott Lee's performance in *Dragon* "very like the Bruce Lee that I had seen on my television show," but he didn't care much for the film's straying from the truth. Of course, Canada's famous historian is not the biggest martial arts film fan. On *Enter the Dragon*: "It was all right... It was a typical martial arts movie, which is a helluva lot of violence and not much plot... Not the kind of thing that I would pay too much money to see in the theatre."

J.P.



CANADA'S FIST OF IRON

PROFILE:

The bizarre scene was on a winter's day, not too long ago, in the normally sedate city of Kitchener, Ontario - a place famous for its beer-and-sauerkraut-filled Oktoberfest - not for madmen wielding swords in public. Yet when one Kitchener resident looked out her window that winter day, what she saw sent her scurrying to the phone to dial 9-1-1.

by Roger Ward

Photographer Frank Spadone

A photograph of a man, Master Pan Qing Fu, in a dynamic pose. He is wearing a shiny, gold-colored traditional Chinese robe with wide sleeves. He has long, dark hair and a focused expression. He is holding a sword with both hands, the blade pointing upwards and to the left. The background is a plain, light-colored wall.

EYE OF TIGER MASTER PAN QING FU

On the roof of a neighbouring house, in the snow and cold, stood an Asian man, black hair whirling in the wind - a vicious-looking sword slicing the frigid air in a frenzy of motion.

The cops arrived quickly. They converged on the house. They banged on the door. Presently, it was answered - calmly - by a man the police knew could only be their suspect. They knew that because the man was very sweaty, looked Asian, and was holding a big sword.

IN THE WEST, THE FIRST TIME THEY SAW PAN QING FU WAS IN THE 1990 MOVIE, 'IRON AND SILK'

"What's the matter?," he asked them in clear, but heavily-accented English.

"We've had a call from a neighbour of yours," the cop informed him, "She said there was a man going berserk with a sword."

"Yes, that was me," the suspect replied in a matter-of-fact manner, "I was practicing Chinese martial arts — this is a Chinese martial arts sword; there's nothing to worry about."

The cop looked puzzled, but he examined the sword, at the suspect's request, and found it was more of a display sword really, and after all, a man has a right to stand on the roof of his house and get some exercise, doesn't he?

The cops decided there was no madman here.

Soon after, the neighbour apologized to Master Pan Qing Fu.

WHY IS MASTER PAN NOW LIVING IN CANADA, AND, WHY IN KITCHENER?

Master Pan gleefully tells this story at the end of a day of photoshooting and interviewing for this article.

We're seated in a warm, and very attractive Chinese restaurant in Kitchener, glad to be indoors after trekking around in a bitter, cold wind. The spicy lobster and other delights that heap the table are delicious. It's all courtesy of the man we can now call "The Iron Fist Of Canada."

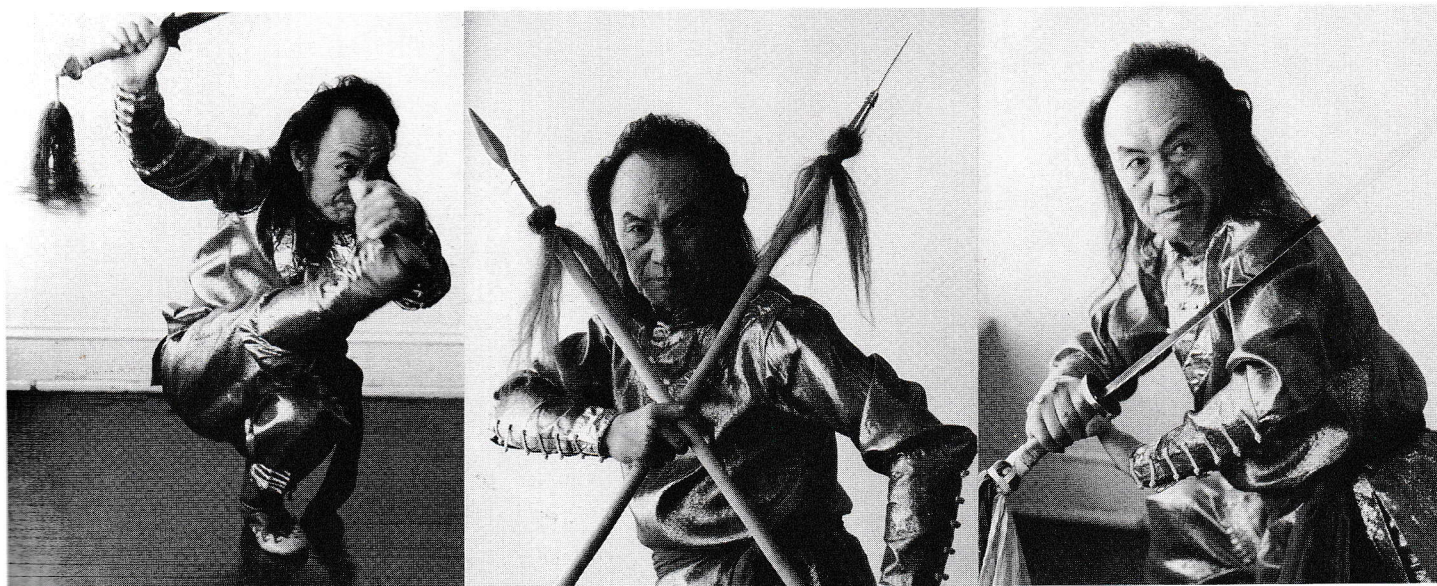
For most people in the West, the first time they saw Pan Qing Fu was in the 1990 movie, "Iron And Silk." It was a film hailed by the mainstream media for its arty cinematography and inspiring story. But in China, Master Pan has been renowned for years as one of the People's Republic's foremost martial artists — and, yes, a movie star there, too. He was famous for his film "The Shaolin Temple."

So why is Master Pan now living in Canada, and, why in Kitchener? We'll get to that eventually, but first let's meet Master Pan.

When he greets us at the door of his apartment, we're a little bit startled. The man who stands before us is wearing a sparkling, copper-gold uniform, and he is smiling broadly. He's not as glowering and intimidating as he was in the movie. He quickly clutches our hands, and that's when you notice THE FIST. The grip is firm, the callouses immense. They got like that the hard way. For forty years Pan Qing Fu has been steadily pounding his right fist on objects. He uses a small slab of steel. He never leaves home without one.

Weapons of the master:

A knife, crossed spears, a sword and, of course the fist.



Master Pan began his training at the age of six in Ye Xien County, Shandong Province. He says his father introduced him to martial arts, and it began a life-long journey of endless training and competition. Pan emphasizes constantly that he travelled China and trained under 15 masters. His resume lists a staggering array of styles, weapons and things referred to only as "Secret Training." Ever hear of Brick Kung Fu?

Pan's training extends into the academic realm as well. He obtained a university degree, and became a professor, teaching for 16 years at Shenyang Physical Education University, and later Nan Kai University in Tianjin. He was the chief coach of the martial arts team at each university; then, later became senior chief coach for the Hunan Province martial arts team. Master Pan created all their routines, which he changed from year-to-year, continually surprising the judges. Now, as a landed Canadian immigrant, he is vice-president of the Canadian Chinese Kuo Shu (Martial Arts) Federation.

AN AFFINITY FOR ENGLISH-SPEAKING COUNTRIES LED PAN TO CANADA

Alright, so why Canada, and why Kitchener? Seated on a small chair in a sunny sitting room, Master Pan grins at that question. He manages to grin, despite the 108 kilos of steel he has sitting on his leg, which is supported by another chair.

"For me, it's not very complicated. It's easy to answer," Pan explains. "In China I led Chinese martial arts delegations. I know every country with Chinese martial arts very well, but there are not enough teachers, and some teachers (in other countries) are not very high. You know, in China, martial arts are five-thousand years old. In China, I am a famous martial artist. I know lots of different styles, and the people like me and trust me. Why did I choose Canada? I like English very much."

It was that affinity for English-speaking countries that led Pan to Canada in November of 1989. At that time he went to the University of Guelph, Ontario. That was a turning point. Professors at the University told Pan he should stay. Pan liked the idea of living outside Toronto, since his aim was to learn English. He didn't want to live in the teeming Chinese community in Toronto.

But the tough part about coming to Canada was convincing the Communist government of China to let one of their greatest martial artists go.

"I wanted to leave China," Pan declares... "Difficult." But, he explains many people supported him, saying he had to go out in the world to teach the many things he knows about martial arts. It also seems, he made it clear to those who did not want him to go, that having a famous Chinese master living in the west, going forth as a sort of ambassador, could only be to their advantage. Pan does not go into detail, but says he spoke "strongly" to several leaders.

Since coming to Canada, Pan has revived his movie career. He was in the successful "Talons Of The Eagle" filmed in Toronto. But he stresses, he has no ambition to become a movie star. He tells how a big Hong Kong producer once came to him with offers of big money, but he turned it down.

"Making money would be too selfish, and very bad for my students," he says quietly. Perhaps that is why the Chinese leadership let him go. Pan was known for giving money he made in movies to his martial arts colleagues. He says they were very moved.

PAN ENJOYS DAZZLING STRANGERS WITH AN ARRAY OF TECHNIQUES

But performance is everything to Master Pan in his martial arts practice. He is known for his fierce stare, and piercing eyes. When he performs, it is usually with the most dramatic weapons, like the Long Straight Sword he used in "Iron And Silk." It is this flamboyance that is now drawing martial artists from everywhere to Kitchener to meet the man himself - to see THE FIST.

Pan has no one term to describe his martial arts practice, but he generally uses the term, Wushu. "Wu means fighting, Shu is methods," he explains. Pan says that term is important, because it describes knowledge of many elements of martial arts. "Some people do martial arts, but they don't know self-defence," he explains. "Or maybe they know self-defence, but not other martial arts." A lot of Pan's students are already experienced martial artists, many with black belts or equivalents in other styles.

Pan says he wins over experienced martial artists because he doesn't just teach movements, he teaches the meaning behind them. He demonstrates some self-defence techniques for our benefit — it hurts.

THIS SUMMER HE WILL BECOME A CANADIAN CITIZEN

Pan enjoys dazzling strangers with an array of techniques he's made his specialty. One of them consists of him performing a high front-kick, then grabbing his foot and "kissing his toes." Now we know why he bends his leg down with those steel weights. But it is THE FIST, that ever-present FIST, that gives him his title, "Iron Fist Master." Why just one fist? The other one is free of the huge nobby callouses. Apparently this is a good question. Pan explains one fist is his hammer, the other his sword, so the two work in unison when he is fighting. But it's unclear if that is the entire explanation. This is, of course, a man with secrets.

This does not mean, however, that Master Pan is secretive. Every once in a while he will teach one of those special techniques to his students, and he declares he can teach things to people in a fraction

continued on page 38

by Brad Jones

A Taste of ZEN



photographer Didier Dorval

Have you ever wondered just how Zen Bhuddism and karate blend? A few years ago I had the opportunity to find out.

It happened during one of my pilgrimages to Japan. I had been training every day at the head dojo of the Japan Karate Association in Tokyo. The morning class had just ended, and I was at the back of the dojo talking to my friend, Richard, who at the time had been living and working in Japan for several years.

Suddenly, Sensei Tanaka walked over to us and said, in broken English, but with his deep, authoritative voice, "You come training, three days."

The following morning Richard and I met at a train station, bright and early. We had a four-hour journey ahead. Our destination was a small town northeast of Tokyo on the rocky Pacific coastline.

It was a short taxi-ride from the station to a large building which appeared to be a sort of martial arts college. Upon exploration we found

it had three dojos, each one about the size of a high school gym. There was a dorm, with four beds to a room, a full cafeteria, and a hot bath and shower room. There were also special heated rooms for drying gis between training sessions.

THE MAN WAS A ZEN MONK, AND WAS GOING TO HELP US WITH OUR TRAINING

By Four P.M. we began to prepare for training. The session that ensued was tough, and serious, with lots of basics and partner work. It lasted an hour-and-a-half. We ended the class formally, then the sensei had us form four lines. Two lines faced the other two, and I thought, "What now?"

Suddenly, a side-door opened, and in walked a most unusual looking character. He wore traditional Japanese clothing, and wore wood-block shoes, (Geta). His head was clean-shaven. His face bore a serious look. From behind gold-wire-rimmed spectacles his piercing eyes seemed to penetrate everyone with a glance.

MY LEGS HURT SO BADLY I WANTED TO SCREAM

The head sensei then began telling us about our guest, and one of the black-belts sitting near me spoke English, and assisted me by quietly explaining the man was a Zen monk, and was going to help us with our training. I thought, "Really, how is he going to help us train?" A short moment later the monk had us sit facing each other, but not looking at each other. Instead we directed our gaze on the flood between us. We were to sit in a lotus position — cross legged. Well, being six-foot-three and over 200 lbs, and not incredibly flexible, I had some difficulty. Particularity since we were to maintain this position, without moving whatsoever, for two hours. After a while my legs hurt so badly I wanted to scream.

After a very gruelling two hours, which felt more like two weeks, the monk clapped his hands and we were allowed to move. As I attempted to get to my feet on a pair of legs which were completely numb, I wondered what this had to do with karate. But I admit, I was quite impressed that everyone in the camp participated — even (Masatoshi) Nakayama, Sensei, (the late chief instructor of the J-K-A) who was well into his seventies at the time.

As we sat down to dinner that evening, I was informed that we were about to have a Zen meal. We had our food trays in front of us, but we were not allowed to eat anything. We sat, patiently waiting. At last, in walked the monk. He began talking. My interpreter informed me that we were to sit straight in our chairs, without touching the chair-backs. Our eyes were not to rise from the table, and we were not to utter a sound.

The monk pulled out two blocks of wood from his shoulder-bag and clapped them together three times, and recited some sort of prayer. Finally, we were permitted to eat. Half-way through the meal somebody must have done something wrong. The monk sprang to his feet and shouted in a thunderous voice at someone in the back of the room. I had no idea what it was about, but I was glad I was not in that person's chair. Prior to leaving the cafeteria we were told to report for more Zen training at Five A.M.

I WAS STARTLED OUT OF MY CONTEMPLATION BY A VERY SHARP CRACKING SOUND

At Five A.M. we assembled in the dojo once again. The monk immediately had us line up and sit as before. I thought my hips were going to break in half.

About a half-hour passed as I sat there, complaining to myself about the pain in my legs. I was startled out of my contemplation by a very sharp and loud cracking sound. I glanced to my left, and there was the monk standing facing someone. He was holding a four-foot-long stick shaped some-

thing like a thin paddle. The seated man was leaning forward, with his arms crossed in front of his chest, and his hands touching his shoulders. I watched as the monk placed the stick across the man's upper back and shoulder, then raised it high and brought it down twice — crack! crack! The seated man then sat up straight and brought his hands up in front, as though he were praying. The monk did the same thing. They bowed to each other, then the man went back to the lotus position. The monk then headed down the line toward me, I could see his feet as he glided past.

Later, the monk once again headed in my direction. I noticed that Richard, who was next to me, held his hands in prayer fashion. the monk approach Richard, stopped and bowed. Richard bowed, folding his arms on his chest, and leaned forward. The monk struck him twice on each shoulder. As the monk made a third pass down the line, I brought my hands up in prayer fashion. We bowed, I leaned forward. I felt the wooden paddle touch my left shoulder, then he raised it high, and crack! crack!, my shoulder exploded with burning pain. He repeated the ritual on my other shoulder. I sat there, my ears ringing and my shoulders burning as though I had been whipped. For a moment I felt like I was outside my body, sitting next to myself, saying, "Hey, this feels odd; it burns a little; it stings a little, so this is what pain tastes like." A few moments passed, and the pain in my shoulders began to subside. Then my legs reminded me again how uncomfortable they were.

A NEW WAY TO SPELL PAIN: Z-E-N

In order to forget the discomfort in my body, I began doing kata in my mind, one after the other. The more I concentrated on my kata, the less pain I felt in my legs. Before I knew it the monk was calling an end to the session. It took me about ten minutes to get to my feet.

Reflecting on this experience, one of the things I learned was a new way to spell pain: Z-E-N. I now have a great deal of respect for the individuals who have the enormous self-discipline to follow the path of Zen. I also discovered a renewed sense of respect for the senior sensei, who sat and suffered along with the rest of us. We can learn a lot from them. ■

About the Author:

Brad Jones is a Toronto karate instructor.

by Randy Butcher

Getting rid of the bad guys

Georgina, ("Vivi") Leimonis is dead.

You might not be from Toronto, but you've probably heard the story by now. She was senselessly murdered by a shotgun-toting scum while eating dessert with a friend at a trendy mid-town restaurant. The beautiful, 23-year-old, who was soon to be married, had absolutely no chance to defend herself. Nobody in that part of town expected such a crime could happen there. But security cameras saw it all go down.

While one thug remained outside the restaurant the night of April 5th, three accomplices entered, ready to take on the 30-odd patrons inside. Two of the thugs herded most of the staff and patrons to the back, and the third man remained close to the front, producing a sawed-off double-barrelled shotgun.

Witnesses reported some of the patrons balked at giving up their possessions. One man was beaten, and it became increasingly clear the robbers were quickly losing control. The gunman, pointing his shotgun at the ceiling shouted threats. "Don't f___ with me, man, don't f___ with me!" Then, levelling his gun, he fired indiscriminately into the crowd, hitting Leimonis in the chest. She died some three hours later in hospital.

Following the murder, the public outcry for justice was deafening. Newspaper headlines demanded everything from stiffer gun control to banning them altogether. "Bring back the death penalty!" was the cry of the day.

Clearly, random violence of this nature is on the increase. Young people with more bravado than brains, and more guns than sense are committing these heinous crimes, often for no other reason than "kicks." What self-

defence technique can be applied to this kind of attack?

Personally, I fell off the fence with regard to the death penalty years ago. I'm all for it. Take someone's life, with the exception, obviously, being a life-and-death self-defence situation, and you lose yours. Simple!

I'm also for life imprisonment. Not 25 years, out in 15. I mean LIFE. Do the crime, say goodbye to the outside world forever. Simple!

How about the Young Offenders Act? If this wasn't a colossal blunder on someone's part, I don't know what was. There are gangs of youths committing everything from car theft to drug and gun dealing. These young criminals know if they get caught, very little punishment, if any, will be forthcoming. This Act should be abolished or revamped, with the input of some of the victims of young-offender crime. Simple!

On the issue of gun control, I'm all for it. Controlling guns in the hands of law-abiding citizens has always proven, statistically, to improve safety, so what's the problem? Banning guns for responsible, law-abiding citizens, as the federal justice minister recently recommended — now that I have a problem with.

Guns in the hands of the bad guys is the

problem. Or, should I say, it's the bad guys who are the problem, period. Guns, or knives, or whatever: a weapon, is a weapon in the hands of a bad guy. Control the bad guy, and you control the weapon. Simple!

But what about us, as self-defence enthusiasts, what can we do? Write, fax or call your legislators. Let them know in no uncertain terms how you feel about the issues at the forefront of your news day. Do you favour the death penalty? Are you for changes to the Young Offenders Act? How about our penal system that seems like a revolving door? This, folks, is the root of self-defence. Eliminate the problem and eliminate the fear. Simple!

All this directly relates to our personal training. We race to class after a light dinner, get dressed in our neatly-pressed uniforms, and go into the training hall to be drilled through various punches, kicks, flips and falls and we think we're doing something about self-defence. Well, what exactly is it you're learning to defend yourself against? Could it be the bad guys? ■

Randy Butcher is a movie stunt man, martial artist and cmam's regular columnist on self-defence.

**Control the bad guys...
you
control
the
weapons**

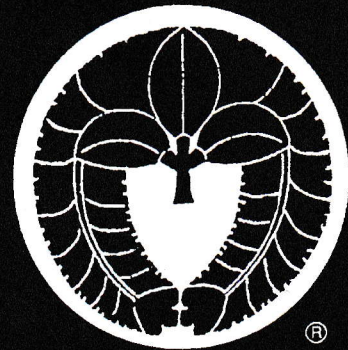


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"Aikido ...has been a vehicle for me to connect more closely to life away from the mat"

photographer Didier Dorval

When I started training in aikido, I was amazed at the power of the movements. The availability of power intrigued me then and still does twenty years later. I am not alone in this fascination with power. Martial artists work with it throughout their training: physically, mentally, emotionally. It's a force in our daily world. Our drive for power is partly cloaked as a need to be acknowledged and as a need to feel we have control over the circumstances of our lives. Mainly it's a healthy thing.

Aikido, the only martial art I've studied, is a non-competitive art. There are no tournaments. Winning and losing are not formalized in the same way they are in martial arts where there is competition. The philosophy of harmoniously resolving conflict relieved me when I discovered aikido, because just below the surface I am a competitive person who hates to lose. But, although I may gloat, I actually don't feel very proud about winning, either. That came from the way conflict was resolved when I was young. Winning usually came from intimidation of some kind, the louder, more threatening voice, for instance. At school, a couple of teachers took inordinate pleasure in flaunting their authority over students. "Power over" others was the predominant model, and even winning did not give meaningful pleasure. As a student of dance for seven years, I saw dancers damage their bodies as they asserted "power over" injuries by continuing to train. Aikido offered the opportunity to explore different facets of power. In the techniques of aikido there is a built-in honesty; my partner can feel when I try to force the move, and can resist it. None of us likes to be manipulated or pushed around physically or emotionally, no matter how subtly. The founder of aikido, "O" Sensei, Morihei Ueshiba, said, "Aikido is not to correct others but to correct oneself." This reminds me where power in aikido needs to be directed: to refining oneself, not manipulating others. It is a double-edged sword. Authority from power carries a heavy weight of responsibility to be pure with that power; not to abuse it. As a martial arts student, that responsibility is always there. As a teacher it is even heavier.

"Power within" is familiar to all martial artists, since the process of training hones and increases that power. Physical prowess is only one manifestation of it, as my experience with aging and recent injury has demonstrated. When the student trains open-heartedly, "power within" develops self-awareness which is the foundation for compassion and wisdom. Reading the newspaper I realize how desperately we need compassion and wisdom in our society. The dojo is the place where I can focus on translating power within into awareness.

"Power together" is another facet, and it comes from interaction and cooperation. For example, when students train with one another without trying to impose ego, they strengthen each other's practice. A dojo is a cooperative endeavour, as are all the other aspects of our lives. Although my mind frequently highlights conflict, the fabric of this society, of this universe is woven from "power with".

Aikido training has been a vehicle for me to connect more closely to life away from the mat. How I use power as a student and as a teacher reflects my use of it in my daily life. My aikido friend and mentor, Bill Collins Sensei, tells a charming story about a brilliant and aged concert pianist who continued to practice his music daily. When he was told that surely, with his experience, he didn't need to, the pianist responded, "But I'm just now getting the hang of it."

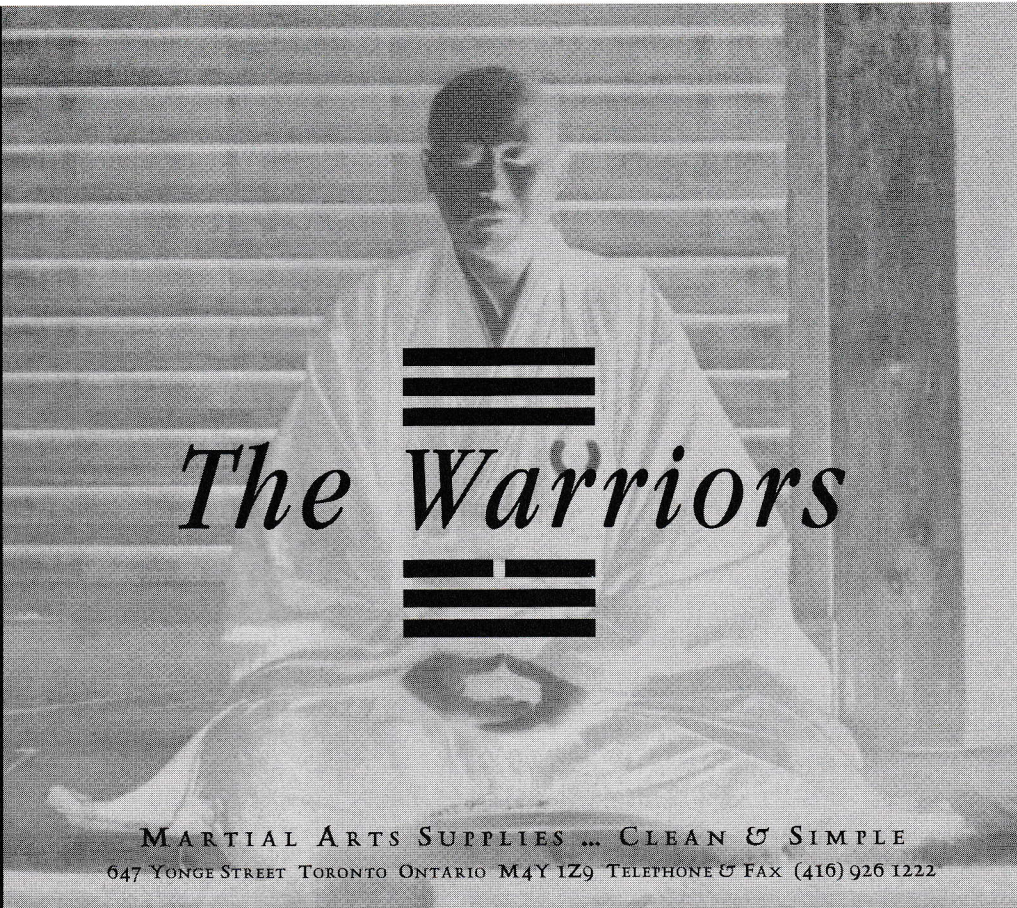
I suppose refining power is like that too. It takes lots of sincere practice just to get the hang of it. ■

About the author: Fran Turner holds a fourth-degree black belt in aikido, and is a Toronto-based instructor.

PLAYING WITH POWER

by Fran Turner

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WHEN INSTRUCTORS CROSS THE LINE

by Kate Lazier

Let me tell you a story with an unhappy ending. Actually, this true story has many variations — maybe you've heard one of them? It involves women, in this case Jane, Jill and Joanne, (not their real names) whose martial art instructors left them no choice but to pack up their gis and walk out the door.

Jane was an eager new student whose discovery of karate resulted in a personal awakening. With a grading approaching, she was called into the instructor's office. She could get her next belt, said he, provided she accompany him on a date.

Joanne was about 15 years old when she began training. A few years later, she began going out with her forty or fifty-year-old instructor. The relationship quickly soured and Joanne moved out of town.

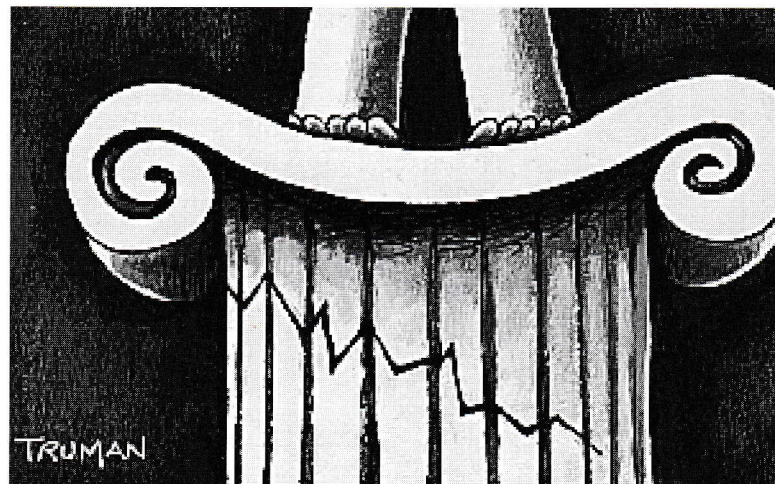
Jill was taking a long time to move up the ranks, but higher belts often commented on her readiness to grade. Finally, Jill's instructor allowed her to test for green belt, and she passed. Not long afterward, with the class lined-up and at attention, the instructor demanded Jill's new belt, demoting her on the spot for no apparent reason.

These stories may not seem to have

much in common, apart from the fact that they involve women. Jill was humiliated, Jane's instructor tried to extort sexual favours and Joanne was drawn into an unbalanced relationship.

What they do share in common is a teacher-student relationship gone awry. In all three, instructors crossed a hard-to-see line and entered into difficult ethical territory. I would guess these instructors didn't intend to offend, and simply misjudged the potential import of their actions. But in doing so, they compromised their ability to be good teachers, or foster a productive working relationship based on mutual self-respect and consent.

Perhaps more than in sports or in school, our martial art instructors set the tone for every



continued on page 35

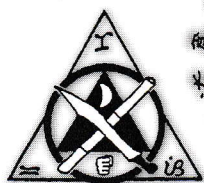
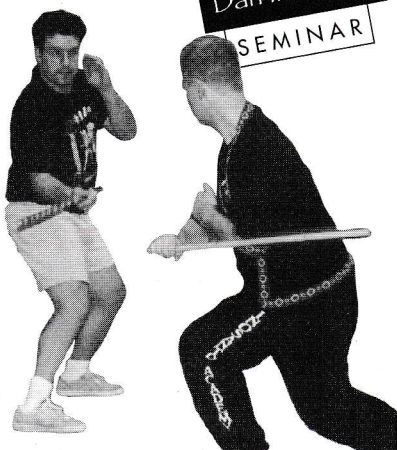
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NED PAIGE WAS MARTIAL ARTS PIONEER

TORONTO (CMAM) - Canadian karate pioneer and founder of the popular Wen-Do womens' self-defence program, Ned Paige, has died at age 69. Paige was one of Canadian karate founder Masami Tsuruoka's original students in the 1950's. An optometrist by profession, he was renowned for his work with special contact lenses. As a martial artist he founded Wen-Do in 1972, and popularized the course throughout North America. Paige, of Toronto, suffered from Parkinson's disease. He died in hospital March 27th.

CANADIANS "MEDAL" AT PAN AM KARATE GAMES

MIAMI, Fla. (CMAM) - The Pan American karate championships were held in Miami May 4th and 5th, and Canadians won medals in several categories. Nicole Poirier from Quebec took gold and silver in womens' open and middle-weight kumite. Susan Adaskin of Ontario and Quebec's Marc Hamon won bronze in their kumite divisions. In addition Sensei Takeshi Uchiage (seventh dan), of Steveston, B-C taught a masters seminar in Goju kata. The WUKO event recognizes Goju, Shoto-Kan, Shito and Wado styles.

DIAMOND CHALLENGE WAS A GEM OF A TOURNAMENT

BRAMPTON, Ont. (CMAM) - Maybe diamonds are forever after all. The Canadian Diamond Challenge returned to Brampton in March after a ten-year hiatus. The tournament's original glory years were in the 80's, when martial artists like Cynthia Rothrock and Billy Blanks made their Canadian competition debuts. This time, promoters Jalal Merhi and Bill Pickells filled the Terry Miller Recreation Centre with some 800 competitors and 1,500 spectators. It was wall-to-wall people in the two gyms. Pickells says he was complimented by several black-belts on the quality of fighting at the tournament. Next year's "Challenge" is already slated for March 11th at the same venue.

Grand champions in fighting and forms are presented with awards made from diamonds and gold.

KARATE GETS A ROCKY RECEPTION

BANFF, Alta. (CMAM) - The Rockies aren't just for skiing and climbing. They'll make a great backdrop for the All-Star Karate Kamp, which will be held August 5-7 at the Banff Centre. Instructors will include Americans Bill "Superfoot" Wallace and Joe Lewis, the retired heavyweight karate Champion. Lewis will teach techniques from his new video, "Ring Deadly/Street Lethal." For more information phone (403) 490-0144.

TORONTO SWORD SHOW TO BE A REAL SLICE

TORONTO (CMAM) - The Japanese Sword and Art Show this summer will offer unique looks at valuable blades — and how to care for them. The show will be held at the Toronto Airport Skyline Hotel July 22nd to 24th. It will include workshops on handle-wrapping and habaki making (the habaki is the furl just below the guard that fits into the scabbard). Fred Fimio, president of the Japanese Sword Society of Canada, says martial artists

training with swords will go through a handle almost once every three or four months and need to know how to fix them. Some of the valuable Yokohama Bizen blades up for sale will be Fimio's own. He explains, "The thing about collectors is that they are, occasionally, forced to sell blades, just like a coin collector finds better examples. The trick is having the knowledge to do this."

For more information contact Fred Fimio at (705) 377-5457.

CHITO RYU'S CANADIAN HONBU DOJO OPENS IN TORONTO

TORONTO (CMAM) - The Chito Ryu Karate Honbu (head dojo) was officially opened on April 16th, 1994 in Toronto by Canada's chief instructor, Kyoshi Shane Higashi, 7th Dan. The ceremony included martial arts demonstrations as well as a wonderful buffet of Canadian and Japanese fare. Honoring the opening of the Honbu were Kyoshi Demitri, 7th Dan, chief instructor of the United States, and Shihan Dr. David Smith, president of Chito-Kai Canada, as well as many others from the Chito-Ryu community. Chito-Ryu was one of the first karate styles introduced in Canada by Sensei Masami Tsuruoka in 1958.

INOSANTOS ALWAYS A CROWD-PLEASER

TORONTO (CMAM) - There was a good turnout reported for the April workshop in Toronto given by Dan and Paula Inosanto. Participants came from as far away as Alberta, the east coast and Michigan. The two-day seminar covered such topics as "espada y daga" (stick and dagger), kung fu trapping exercises and Krabi Krabong, the Tai weapon art. The event's promoter says many who attended the sessions had no prior martial arts training.

KUNG FU SLATED FOR YEAR TWO IN QUEBEC

MONTREAL, QUE. (CMAM) - The second annual Kung Fu Camp is slated for July 30 to August 1 at Lac Dore Sud, Duhamel, Quebec. Workshops will include chi kung breathing and meditation exercises in the morning, and training in various empty hand and weapon forms from White Crane, Praying Mantis and Wing Chun.

YOSHINKAI AIKIDO TO THROW 30-YEAR ANNIVERSARY BASH

An international display of aikido will be staged September 2nd to the 4th at Ryerson Polytechnical Institute in Toronto. The event is to celebrate 30 years of Yoshinkai Aikido in Canada, under Sensei Takeshi Kimeda. Top instructors from Japan will take part, including Kyoichi Inoue, the second-highest aikido sensei in the world. Aikidoka from North America and Europe are also expected. Clinics will be held for the first two days. On the third day there will be a big demonstration. For more information call 416-823-2378.

Counterpunches

LETTERS TO THE EDITOR

MISSED THE FIRST FEW ISSUES OF CMAM?

Just drop us a note with your complete address and money order and we will gladly mail your back issues. Magazines are \$6 each (GST & Shipping Incl.)

Fall '93 / JKD-Bruce Lee's Legacy Lives in Canada, Olympian Effort, Meet the Man Behind Canada's Olympic Tae Kwon Do Team, Cross Training-Punching, Kicking and Pumping UP!, Karate-Letter From Russia: Black Belts Get The "Red" Out

Winter '93 / Jalal Merhi-Talons of the Mogul!, Focus on Chinese Arts-Everybody is Kung Fu Fighting, Silver Linings-Judo's Nicolas Gill Flips Out in Hamilton, Weapons A Collector's Eye View, Elvis Stojko's Kung Fu Escapades

Spring '94 / Solid Out



Bill Pickles and Jalal Merhi draw five names of lucky winners to a year's subscription to CMAM.



Young participants show off their stuff at the Diamond Challenge!



Canadian Martial Arts film maker Jalal Merhi takes a moment to pose with CMAM's Publisher JC Le Roux at the 1994 Diamond Challenge Tournament in Brampton, Ontario.

A teacher of mine once said "Sparring is like a conversation — it can't be all one-sided, or you learn nothing." We don't want to do all the talking. We're keenly interested in hearing from everyone, across Canada. Please remember to print or type letters, especially and your name, to avoid mistakes. Jeff Pearce, Associate Editor

Dear CMAM:

Unlike some of the comments (from other letter writers) in the spring issue of CMAM, I find your magazine a pleasure to read. Better than average, and far better than Black Belt, Inside Karate, Inside Kung Fu, etc.

I am a subscriber to Inside Karate, but I have just recently cancelled my subscription and am now a CMAM reader. There is far too much advertising in the American martial arts magazines. It is a nice change to read about martial artists in your home town.

Keep up the good work, and looking forward to the summer issue.

Terry Magee
Ajax, Ontario

Dear CMAM:

I just received the first two issues, and I would like to compliment you on your well-designed, aesthetically appealing magazine with its very interesting articles.

I do have a question. What Romanization system are you using for Chinese and Japanese? On the back cover of the first issue, you have the calligraphic rendering of the Chinese for "vital energy". The two most widely accepted Romanized renderings for the Chinese Mandarin are "qi" in the Pinyin system of China and "ch'i" in the Wade-Giles system used by Taiwan. The Yale Romanization uses "chi", but the system is less common... If you are using the Chinese-Mandarin pronunciation, which you apparently are (since the Cantonese pronunciation is Romanized as "hei"), "chi" would actually be pronounced "ji", making the form you use inaccurate.

Richard Florence
Okinawa, Japan

Those who hung onto their premiere collector's issue of CMAM will note we did use the Yale "chi". CMAM has established a contact with the University of Toronto's department of East Asian Studies, and one of its researchers has volunteered to help. Whatever the system recommended and decided upon, we hope to be consistent. However, sometimes we run into a problem when an organization uses a particular spelling in its official title. In cases like that we will print whatever spelling a person or organization wishes to use.

Dear CMAM:

My daughters and I have been studying

Shorinji-ryu karate for three years now. I have achieved blue belt level, and they have their green belts.

Martial arts training is a key factor in helping our children grow to be model adults. Along with being taught how to defend themselves in a life-threatening situation, they are also taught self-discipline and respect for others. I know our family has greatly benefited from our training, both emotionally and physically. To quote another martial artist I know, "A family who kicks together, sticks together."

Jane McPherson
Lucan, Ontario

Dear CMAM:

On a visit to Vancouver (from Japan) I found a copy of Canadian Martial Arts magazine. Keep up the good work. However, I could not help noticing that most of your articles feature people living in or around Toronto. Maybe this is because the magazine is quite new. I would like to pitch for (articles on) karate in British Columbia.

Norma A. Foster
Kita Ku, Japan

An excellent suggestion, Norma. We encourage all our readers to send us manuscripts. To repeat some instructions from our first issue, send them, if possible, on a disc in Word Perfect format. Techniques in pictures should be clearly described, and in good-quality black and white, though color is O-K. Also, you'll be happy to know that editor Roger Ward is a native Vancouverite and will be visiting in October to make some connections on the west coast.

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Chronic Brain

As I've said in previous columns, getting injured is the price you sometimes pay for practicing a martial art. It's important, therefore, to have a good idea of exactly what you expect to get out of your training, and to have a realistic idea of the risks involved.

Most of us probably think we already have a pretty good idea of the chances we are taking. But we could be deceiving ourselves. That is because we tend to think of only athletic injuries, like sprains, strains and so forth. We might not be aware of serious chronic injuries which creep up on us through repeated small insults to the body. Of these, the most serious and frightening is probably brain damage.

Most of us are quite familiar with the effects of brain damage. We've seen people who have suffered head injuries in accidents, or we know someone who has had a stroke. The symptoms are quite striking: paralysis, or loss of sensation, dramatic loss of higher intellectual abilities, such as speech or reasoning. Furthermore, the relationship between the cause and the symptoms is usually very clear. Often it is possible to identify precisely the area of the brain which has been injured.

Scientists now recognize another form of brain damage, which occurs over time, and is spread diffusely throughout the brain, rather than being focussed in one area. This is called chronic anoxic brain damage. It is most commonly seen in people who have chronic disease of the heart or blood vessels, such as hardening of the arteries. As the blood supply to the brain slowly diminishes, the cells at the outlying regions gradually become starved of oxygen, and die. There's no sudden onset of symptoms. Instead, symptoms develop slowly. Because the damage is spread around it is often hard to read the signs.

REPETITIVE CHOKING IN SOMETHING LIKE JUDO... COULD LEAD TO BRAIN DAMAGE

Now there is evidence that repetitive choking, which might happen in something like judo, could slowly lead to brain damage. There are a number of different choking techniques, and the manner in which they produce unconsciousness is cause for some debate. One possible mechanism is the blocking of veins which drain blood from the head. Some of these veins are close to the surface of the neck, and are easily compressed. If they become blocked, and the blood flow ceases, no fresh blood can enter the brain. As oxygen is used up, the person falls unconscious. All of this can occur in about eight-to-ten seconds. Another mechanism takes advantage of pressure-sensing cells in the carotid arteries, the major arteries to the head. If pressure on the carotid arteries becomes too high, those cells signal the heart to relax. If these cells are suddenly overwhelmed by a great deal of pressure, for example from a blow to the neck, they may cause the heart to slow down so much that the person becomes unconscious. This effect can be instantaneous. It can also be irreversible, so "don't try this at home." For some reason, people with asthma can suffer fatal effects from this type of technique.

RESEARCHERS ARE RELUCTANT TO CODEMN CHOKING IN MARTIAL ARTS...

Regardless of the physiological mechanisms underlying these techniques, presumably they must all work by reducing the supply of oxygen to the brain. I say "presumably," because nobody has ever measured blood flow to the brain during choking. Perhaps you can imagine why. On the other hand, researchers from both Italy and Japan have measured brain waves during choking, and have recorded activity that looks a lot like that seen during an epileptic seizure. The abnormal brain activity disappears quickly once the technique is stopped. Furthermore, blood flow to the brain, which has been measured during recovery from choking, seems to normalize quickly as well.

For these reasons, researchers have been reluctant to condemn choking in the martial arts, since there does not seem to be any long-term damage.

The proof, however, is in the pudding.

A report from England presents the case of a young judo practitioner who apparently suffered anoxic brain damage from repeatedly being choked into unconsciousness. By the time he finally went for medical treatment the symptoms were dramatic. He had fainted, and when he recovered he had weakness down one side of his body, and suffered from confusion and memory loss. He regained his strength, but continued to suffer memory problems, and fainting spells. It is interesting that despite this, he had no abnormal E.E.G. (brain wave) abnormalities.

It would be nice to think that this was a rare case. At the same time, when considering choking in practice or competition, it's important to realize that by the time damage is recognized, it is likely to be significant, or permanent. ■

About the author: Brian Budgell is an aikido instructor and chiropractor who now lives with his family in Kyoto, Japan. He is CMAM's regular contributor on martial arts and health.



continued from page 31

part of our training and development, from the techniques taught to the number of times one bows during class, to the way students tie their belts. Our club rituals assume students' obedience, and emphasize group cohesion and action. We allow our instructors to shape us, and we become accustomed to denying our individual responses in order to benefit from their teaching. In short, we trust them to guide us in a way that is enriching for us. When they break this trust, their stature makes the transgression all the more shattering.

Students like Jane, Joanne and Jill have little recourse

Surely, part of the problem is that students like Jane, Joanne and Jill have little recourse. In the rest of the world there are commissions of inquiry into improprieties of all kinds, codes of conduct being drafted and sexual harassment policies being put in place. Women — and men — with complaints may seek redress through set procedures. In the martial arts world, as fractious and disorganized as it is, no such processes exist. Without some kind of institutional struc-

ture for addressing complaints, a victim's only self-preserving option is to leave.

I offer no quick solutions nor ideological explanations for these problems. We can shake our heads and grumble that these things shouldn't happen. We can lend a sympathetic ear in the casual way that good friends do, or we could, I suppose, try to legislate our problems away. Rule-making can create awareness, and provide the basis for redress.

But then, what exactly do we want to legislate against? It may seem attractive to ban all teacher-student relationships, but are they all necessarily victimizing? No, I would answer. Are all belt demotions always evil? No, probably not.

It takes guts and chutzpah to challenge our instructors' authority

Part of a solution may lie in taking more responsibility for our fellow students. It's so easy to say, "it's not my problem," and yet if we signalled our concern together with others, perhaps an instructor would be more inclined to attempt reconciliation. I remember seething at the way an erstwhile instruc-

tor shouted derogatory remarks about another student's technique during class. I resolved to do something about it, to confront the teacher and reassure the student. But by the time class had ended my icy resolve had melted into a puddle.

I regret not acting, but understand why I didn't. It takes guts and chutzpah to challenge our instructors' authority. We make commitments to our dojos, invest with our money and time, make friends and find a community. We let our concerns fall by the wayside because it seems disloyal not to. Of course, challenging an instructor also means risking one's own future in the club.

In the end though, maybe this is what a healthy-student teacher relationship is all about: instructors learning and students taking leadership. I only wish that Jane, Joanne and Jill had the benefit of such teaching. ■

Names used in this article are fictitious in order to protect their identity.

Kate Lazier is CMAM's regular columnist on women in the martial arts. She is involved with Ontario Women in Martial Arts (416-462-1546).

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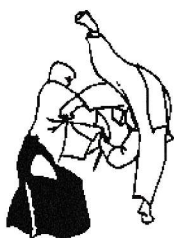
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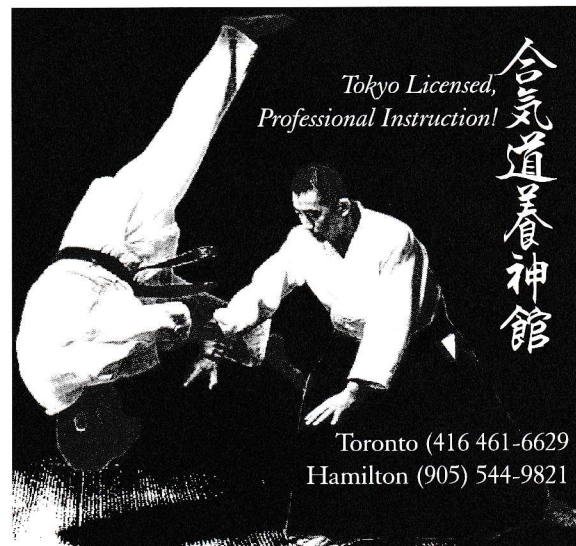
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by Reinhard Kammer

the way of the sword

Reviewed by Frank Baehr

The Tengu-Geijutsu-Ron (Discourse on the Art of the Mountain Demons) is another example of an extremely important Japanese text on the philosophy of the martial arts which is very little known in the West. Although it deals with Kendo, originally said to be taught to humans by the tengu, or mountain demons, the concepts are applicable to all martial arts and, indeed, life itself.

This particular book is an English translation of a German translation of the Japanese original. Since I do not read Japanese, I cannot say how good the original German translation is. However, I am fluent in German and have read Kammer's original, and can confirm the translation from German to English is excellent.

The book, like some editions of the much better known "Book of Five Rings" by Musashi Miyamoto, has a lengthy introduction by the original translator, which tries to give us some insight into the historic and philosophical background of the original, and to attempt to bridge the gap between oriental and western thinking. This section alone is already worth the price of the book.

Chozan Shissai, the original author, took a very unusual approach by writing the book in the form of a novel. The hero is not satisfied with his progress in the art of the sword and decides to go to the mountains to learn from the tengu themselves. However they are very elusive creatures. But he finally manages to hide in a spot where he is close enough to overhear their conversation. The whole book now becomes a record of the conversations between greater and lesser tengu during which all the important aspects are discussed.

There is a wealth of ideas here, many of which are well worth remembering for any martial arts teacher. There are short little gems, such as "Students acquire the mistakes of their teachers and pass them on to their students." There are also detailed explanations of fundamental concepts like the "mind like the water" ("mizu no kokoro") and the "ki" (in the book referred to as the "life force"), or the correct approach to training, the roles of teachers and students etc. You will be interested to read that even in 1728, when the original was written, teachers were already lamenting the fact that the modern students are getting soft and lazy and no longer interested in the deeper concepts of their art.

There are sections on the roles of Confucianism and Zen Buddhism in the martial arts, the interrelation of form and technique, and "instruction and learning", all of which are of interest, especially to the more advanced martial artist who is interested in more than just the superficial shell of the art.

Unfortunately, good books of this type, like E. Herrigel "Zen in the Art of Archery" and H. J. Steins "Kyudo - The Art of Zen Archery", which relate directly to the martial arts, are still far too rare in the English speaking world. R. Kammer's "The Way of the Sword" definitely belongs into this select group.

Arkana Paperbacks
London, England and Boston, Mass.
ISBN 1-85063-043-7

movie review

"OPERATION GOLDEN PHOENIX"

The latest offering from Canadian martial arts filmmaker Jalal Mehri is about to hit the screen - and Toronto and Beirut are among the stars of this new offering.

Mehri, featured in CMAM's Winter 1993 issue, sticks to his formula of delivering some of the more believable fight scenes in martial arts movies, but this time he adds something new - great scenery. In fact, sometimes it's hard to take your eyes off the stunning backdrops he uses in his native Lebanon. Canadians will be delighted that this is one movie that does not try to disguise Canada as a generic America. Mehri's character, Mark Assante (inspiration from Armande, perhaps?), shuttles between Toronto and Beirut in a plot involving two coveted pendants, which, when combined, will lead to the lost treasure of the Ottoman Empire. Assante is assigned to guard one of the pendants as it arrives in Toronto. But the bad guys ambush him, thanks to his treacherous best friend, Ivan, played by martial arts star Loren Avedon. The story involves crooked cops, a police inspector played by -- who else -- Al Waxman, and the ubiquitous James Hong, who plays yet another villain, the evil Mr Chang. Fight scenes include a battle-royal between Assante and Ivan among the Columns of Jupiter in Baalbek, Lebanon. But Jalal, we didn't get enough of Karen Sheperd and her high-kicking style as Princess Tara, the sister of Princess Angelica, (Guylaine St-Onge). Use her again, please. "Golden Phoenix" also features the stunt work of CMAM self-defence columnist Randy Butcher, who, once again, gets himself killed in a nasty way.

"Operation Golden Phoenix" is in theatres this summer.

News events

Anything exciting happening in your organization which you would like to share with CMAM? All you do is mail or fax us a press release complete with contact names and telephone numbers. Space is limited but we will try to accomodate as many release as possible.

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of the time it takes for others to impart their knowledge. "Ten minutes with me is like ten years with anyone else," he says flatly.

Perhaps this is why there are always students willing to help the master in his daily life. Pan employs two of them on a constant basis to be his aides. But he hopes as he becomes better, at English, he will have more independence. "I train at English just like at martial arts, very very hard."

Master Pan's efforts pay off for him this summer. He will become a Canadian citizen, and the "Iron Fist Of Canada" will have a permanent home. Pan says he looks forward to living in a vast country where many people are interested in martial arts. He intends to spread his gospel, teach his legacy from 15 Chinese masters, and to impart his simple, direct credo for achieving excellence: "Don't be arrogant. Respect each other. That's very important." ■

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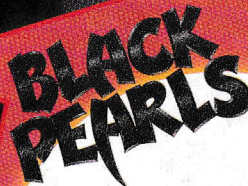
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